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Transactions of the
Monumental Brass Society.

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TRANSACTIONS

OF THE

CAMBRIDGE UNIVERSITY

ASSOCIATION

OF

BRASS COLLECTORS.

No. IX.

Printed for the Society

AT "KEBLE'S GAZETTE" OFFICE, MARGATE,

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A BRASS FORMERLY IN INGHAM CHURCH, NORFOLK.

ENGRAVED C. 1400.

From Impression preserved in the Brit. Mus.

Transactions of the Cambridge University Association of Brass Collectors.

Note on a Brass formerly in Ingham Church, Norfolk, engraved c. 1400.

By E. M. BELOE, Junr., *(who has kindly presented the plate.)*

The accompanying illustration is from a "blacking" or reversed impression taken in the year 1781 by Craven Ord, and now preserved in his collection in the British Museum. The photolithographer, Mr. W. Griggs, by his cunning has again reversed this impression, so that it is in its right position, as can be seen at once by the side on which the sword hangs, and the S engraved at the end of the belt. Craven Ord was not the only person to whom we are indebted for the preservation of some record (besides a verbal one) of the grand series of brasses to the Stapletons of Ingham, now, alas, labelled "effs. lost." A certain Mr. Talbot (who afterwards became Rector of Tivetshall), when he was a schoolboy at North Walsham, made impressions of them; and it is from these that Cotman, in his series of Norfolk Brasses published in 1819, drew his illustrations. Cotman thus describes their demolition:—"In 1800 the chancel at Ingham was completely swept of all its beautiful memorials of the Stapleton family. They were sold as old metal and it was commonly reported by whom they were sold and bought; but nobody sought to recover them: neither the minister nor churchwarden cared for any of those things."

The following is a list of all the Brasses given in Cotman relating to Ingham:—

I. Sir Miles Stapleton and Lady Joan, 1365
II. Lady Joan Plays, 1385
III. Ela, Relict of Sir Miles Stapleton, about 1425
IV. Sir Brian and Lady Stapleton, 1438
V. Sir Miles Stapleton and two wives, 1466

Cotman, in his description of Plates, thus describes No. III., which depicts a female figure alone, and above her to her right the arms of Stapleton impaling Ufford:—"About the monument of Sir Miles and Ela Stapleton there is much confusion. Parkin, the unequal successor of Blomefield in the History of

Norfolk, and after him Gough, mentions another, which by the latter is thus described :—

"*There are the loose fragments of a brass, which from the S at the end of the belt may have represented a Stapleton, and perhaps Sir Miles, son of ths first Sir Miles who died* 1418, *and whose inscription is thus given by Blomefield, who saw the whole figure entire, 'Icy gist monseur Miles de Stapleton fils al fondeur de ceste meson & Dame Ela sa compagne, auxi Dieu de leurs almes eit mercis.' His figure is exceedingly well executed, very much like that of Nicholas de Dagworth at Blickling who died* 1401, *and doubtless by the same hand. The armour of both terminates at the bottom of the belly in an elegant foliage. Arms Stapleton impaling Ufford. He married Ela of Ufford, but her head only remains.*"

"If now Ela of Ufford was buried by her husband (and it is not likely she would have had two monuments in the same chancel) it is not obvious to whom the monument which I have given ought to be attributed."

Now the brass which is here illustrated has the following note written on Craven Ord's reversed impression of it :

"*The above is from some loose fragments of brass in Ingham Church, Norfolk. By the S at the end of his belt this warrior was probably a Stapleton, and the date may be conjectured from the foliage which terminates the armour at his waist, exactly like that on the opposite page, which is for a Dagworth who died in* 1401, *and like that also on the noble brass statue of Louis de Male, Earl of Flanders, who was executed in* 1404, *of which an engraving may be seen in Montfaucon, and the original in the great church at Lille. The sculpture of this figure is neater than is usual at this time, as is also of that opposite to it. This, too, is remarkable for being the first instance of any Hatching made use of on the face that has yet occurred to me.*

14*th Sept.* 1781."

The reference to this in the Brit. Mus., is Add. MSS. 32, 478, f. 93, it is pasted to the back of f. 91, which is Westley Waterless (Camb.)

If we compare this description of Craven Ord's with that of Gough (v. sup., where it is quoted by Cotman), we can safely infer that they are not made up from two independent sources. Both mention the S at the end of the belt and the foliage at the end of the armour, and both compare it to Sir Nicholas Dagworth, 1401, Blickling.

Cotman evidently did not know of the existence of any impression of this brass, otherwise he would have been sure to have placed it alongside of Lady Ela, or the person whom he labels as "Lady Ela relict of Sir Miles," son of the founder.

This Sir Miles, son of the founder, died 1418, and if the brass the subject of this paper belong to him, it must have been engraved during his lifetime, and this was not unfrequently the case.

On the other hand I have had this brass and the drawing of Cotman's print, "Lady Ela," respectively reduced and enlarged to the same length, and the result is not at all satisfactory, the face of the wife is much larger than that of Sir Miles, and the style of execution is altogether different. Now in Blomefield's History of Norfolk, Parkin describes, amongst other brasses at Ingham, two as follows:—

1. "On a grave-stone the pourtraitures in brass of a knight in armour and his lady, with this epitaph,

"'*Icy gist Monseur Miles de Stapleton fils al foundeur de ceste Meson, et dame Ela sa compagne, auxi Dieu de leurs almes eit mercy.*'

"On it remains the arms of Stapleton impaling Ufford, sable a cross ingrailed, or, a fillet over all argent."

2. "On another, a lady in brass, the epitaph reaved, with the arms of Ufford, as above impaling . . . . . , azure, a chief, checque, or and gules Pierpoint: also Stapleton impaling Ufford; this shows it to be in memory of the Lady Ela, daughter of Sir Edmund Ufford, &c."

Surely from these two separate descriptions we can only infer, if they be accurate, that Lady Ela had two memorials in the same church, one with her husband, another by herself; and Cotman's figure of Lady Ela is the one numbered 2 in Parkin's description, for Cotman describes the same two shields of arms, and adds that Ufford impaling Pierpoint was reaved when Mr. Talbot took the impression. Probably the whole figure of the Knight had disappeared when Mr. Talbot visited the church; Craven Ord describes it as "loose fragments."

I will leave my readers to decide for themselves whether the brass here reproduced is that of Sir Miles II. or not, and whether it is his wife Lady Ela who is represented in Cotman. I have quoted Cotman's description of the monument, and also Parkin's double description; and Gough's agrees so well with that on the reversed impression in the British Museum that there can be no doubt that the one is dependent on the other. Surely it is an extraordinary thing that Lady Ela should have two brasses in the same church. I would suggest that the plate which Cotman ascribes to Lady Ela does not represent her at all; he himself says, "If now Ela of Ufford was buried by her husband (and it is not likely she would have had two monuments in the same chancel) it is not obvious to whom the monument which I have given ought to be attributed." He himself is in doubt, and says that Ela their daughter was buried at Woostock in 1456. In this case Parkin is wrong in describing the two monuments to the same person.

I think that Gough's suggestion that the brass of the knight commemorates Sir Miles (son of the first Sir Miles) is correct, and that all record beyond verbal of his Lady Ela is

now lost, for in Gough's time *her head only remained.** Besides this brass Craven Ord also took that of his father, Sir Miles, the founder, and Lady Joan, and of his son, Sir Brian and his lady, not to mention their dog Jakke, and he also took one of the wives of Sir Miles III., great grandson of the founder, all of which Mr. Talbot also must have taken since they are engraved in Cotman's work.

On the Angel's Figure over the Effigy of Sir John d'Argentine, Horseheath, Cambridgeshire.

By ANDREW OLIVER, A.R.I.B.A.

There has been a good deal of conjecture as to what part of the memorial the fragment belonged to. In Cole's MSS. (5808, fol. 168b) there is a sketch, showing not only the figure and the small fragment now left, but also the matrix of what must have been an unique example of a canopy, and from this we are enabled to determine the design. The canopy was of a pedimental form, of a similar outline to that of Lady Cobham, at Cobham, Kent, but instead of being carried on shafts it was supported by small corbels, in the form of angels, similar to those seen in the roofs of this period. Below the angels' figures were two semi-circular arches, which died into the side shafts. Over the figures of the angels were placed shafts which divided the upper portion into four compartments. Between the finial of the canopy and the small shafts, shields of arms were placed. A border inscription in Black letter ran round the edge, of which the only words then left were "de Novemb. l'an, de L'Incarnation." There is no trace of a censer in the sketch, the hands are simply extended.

On the Brasses in St. Cross Church, near Winchester.

By H. D. COLE, of Winchester.

Within the altar rails of the old Church of St. Cross are three brasses, removed there from the body of the church for preservation, a short description of which will be of interest alike to visitors and brass collectors.

The large one is in memory of John de Campeden, who was Warden or Master of the Hospital A.D. 1382, and who died 1410.

* Vide his description above.

This brass was formerly in the centre of the church, where a tablet now records the place of burial. The figure is six feet in length, vested in a cope with embroidered orfrey work of lions' heads alternately with roses; beneath is a surplice with sleeves; the sleeves of cassock also appear; over the surplice is the almuce. The head has the tonsure, and the hands are clasped in supplication; from them two scrolls proceed on each side of the head, bearing inscriptions in contracted Latin. That on the right runs thus:—"lhū cū venis judicare' noli me cōdēpnare'." That on the left:—"Qui plasmasti me miserere mei."

On the fillet surrounding the figure, and which has the emblems of the four Evangelists at the corners, is the following, taken from Job XIX. of the Latin Vulgate,

"✠ Credo qd redemptor meus vivit et in novissimo die de terra surrecturus sum et rursum circumdabor pelle mea et in carne mea videbo Deum salvatorē meū quem visurus sum ego ipē et oculi mei conspecturi sunt et non alius reposita est hæc spes mea in sinu meo."

It will be noticed that Credo is substituted for Scio enim, and that salvatorē meum is added.

On the upper part are two shields: that on the right bears the earliest example known in the kingdom, of the emblem of the Holy Trinity, the wording being also in contracted Latin. On the other shield are the emblems of the Passion.

The inscription on the tablet forming the base is—

> Hic jacet Johannes dᵉ Campedñ qndā custos
> istius hospitalis cujus āīē ppiciet' deus.

John de Campeden was a trusty and confidential friend of the celebrated Bishop William de Wykeham and one of the executors of his will. In 1384 he built anew the tower of the church, besides other works, at a cost to him of about £27,000 of our money.

Mr. J. G. Waller, F.S.A., informs me that the Brass is a fine example of the English mode of execution as contrasted with the Flemish, the lozenge formed graver proper being used throughout.

On the south side is the Brass to Thomas Lawne, a former Rector of Mottisfont in this county. The figure is $3\frac{1}{2}$ feet long, and the inscription plate 22 inches by 5 inches. The Vestments are Eucharistic: the Chasuble, bordered with cowries, the Amice, the Maniple, the Stole, and the Alb, with apparel. The head has the tonsure.

The inscription is—

> Orate pro āīā dm̄ Thome lawne Rectoris de
> Mottysfount qui obiit nono die mensis May Aº dm̄
> Mº quingentesimo XVIIIº cujus āīē proppicietur deus.

On the north side is the brass of Dr. Richard Harward, Master of the Hospital, A.D. 1489, obiit 1493. The Vestments are the Almuce, Surplice, Cassock, and Coif. The figure is 26 inches long, and the inscription plate $15\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.

The inscription is—

Orate p āīā Mri Ricardi Harward decretorum doctoris ac nuper hujus hospitalis magistri qui obiit—die Aprilis A° dm̄ MCCCC nonogesimo tertio Cuj° āīē ppicietur deus.

On a Brass in Private Possession.

By the REV. E. S. DEWICK, F.S.A., (*who has kindly presented the accompanying illustration.*)

The brass, of which an illustration is given, is now in my possession, and was probably "conveyed" from a church during its "restoration." Unfortunately, I have no clue to fix the locality from which it came.

From the fine state of preservation of the plates it may be inferred that they were originally fixed to a mural slab. The two figures are kneeling at low desks, which have carved panels of the linen pattern. Five sons and six daughters kneel in groups behind their parents. The figure of the man, who is in armour, is $14\frac{7}{8}$ inches by 12 inches, and that of his wife is 15 inches by 12 inches. The date is about 1530.

The effigies closely resemble those on a brass at St. Giles', Camberwell, to John Scott and his wife, the former of whom died in 1532. In posture, armour, and dress, the treatment is similar, the principal difference being that at Camberwell the desks are higher, and the groups of children were on detached plates which are now lost. (They may be seen in the old engraving in Lysons' *Environs of London*, vol. I., p. 77.)

If the figures can be identified as belonging to any church, and an assurance is given that they will be properly refixed, I shall be most willing to restore them.

On Brasses in the Warwick Churches.

[* *Those not mentioned in Haines are denoted by an asterisk.*]

Mainly from Notes by H. K. St. J. SANDERSON.

CHURCH OF ST. MARY (about half-a-mile from the station).

The first brass is to Thos. de Beauchamp, Earl of Warwick, 1401, and his wife Margaret, daughter of William Lord Ferrers of Groby, 1406.

PHOTO-LITHO. SPRAGUE & Co LONDON.

BRASS IN POSSESSION OF REV. E. S. DEWICK, F.S.A.

This exceedingly fine brass originally lay on an altar tomb in the "Beauchamp Chapel," but is now "skied" on the east wall of the south transept, near the entrance to the Beauchamp Chapel. Its outline is entire, but its surface was considerably damaged by the fire at the Church in 1694, the diaper work being almost totally obliterated from the knight's jupon and the countess's kirtle. It is in a very inconvenient position to rub, a ladder being indispensable, and it will be found very difficult to fix the paper. Moreover, the two figures are attached but loosely to the wall. In spite of these disadvantages, this memorial remains a very fine and interesting example of its class, and well worthy of the attention of the brass rubber. Permission to rub it has to be obtained from the Vicar and one of the churchwardens.

The male figure is on the dexter side; he wears bascinet and camail, the habergeon appears below the escalloped border of his jupon, which is emblazoned with the Beauchamp arms (Gu. a fesse between 6 crosses crosslet or), the usual pieces of plate armour encase his arms and legs, his sword, at his sinister side, was once richly diapered, a misericorde hangs at his dexter side, and his feet rest upon the famous cognizance of his house, a bear, which in this case lies couchant on a staff raguly, or "ragged staff," to which it is chained.

The Countess wears a peculiar head-dress, kirtle, and mantle, the two latter of which are emblazoned with arms, the one with Ferrars of Groby (Gu. 7 mascles or, 3, 3, and 1), the other with Beauchamp.

The figure of the knight is 5-ft. $2\frac{1}{2}$-in. in height, and 1-ft. $4\frac{1}{2}$-in. in width, whilst that of the lady is of the same height, and 1-ft. 6-in. in width.

Around the rectangular frame that encloses the composition are four shields (not of brass),

I. *Beauchamp* impaling *Ferrars*.
II. Chequy or and az, a chevron erm. (*Newburgh*).
III. is quarterly 1st and 4th, *Newburgh*, 2nd and 3rd blank.
IV. is Beauchamp.

The second brass is to Thomas Oken and his wife Jone, 1573. The male figure is on the dexter side; he is bareheaded, wears an ordinary gown, which is turned back with wide fur border, and has long false sleeves pendent from the elbow; he wears a beard. The lady wears a cap, a bodice with puffed shoulders, and a plain gown.

The engraving is of little merit, and the brass is considerably worn, The following foot inscription is in black letter:—

"Of your charyte give thanks for the soules of Thomas Oken and Jone his wyff on whose Soules Jesus hath mcy. Jesus hath mcy. Amen. Remember ye charyte for the pore for ever. Ao dni m°ccccclxxiii."

The whole is in a framework of marble, on the east wall of the north transept, about $8\frac{1}{2}$ feet from the ground, and in an inconvenient position for rubbing. The dimensions of the figures are approximately 2 feet by $\frac{3}{4}$ feet.

A long inscription beneath, incised in marble, tells that the deceased was "born of mean Parents . . . . a successful Mercer . . . . in 1524 Master of the Guild of the Holy Trinity and St. George, now the Hospital of Robert, Earl of Leicester, 5to P & Marræ Bailiff of this Borough . . . . . dying left for charity an estate 'lett for less' in 20*l.* per an ."

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* The third is on the chancel floor. It is a quadrangular plate, 8-in. by 14-in., bearing the following inscription in Roman capitals :—

"Memoriæ Sacrum Thome
Rous filii natu quarti Thome
Rous de Rouslench in comi-
tatu Wigornie Barronnetti qui primis
annis ætatis suæ Obiit
Nono Die Septembris Anno
Dni 1645."

The fourth is also on the chancel floor. It consists of three quadrangular inscription plates (in the same slab) to *Mistress Cicely Puckering*, second daughter of Sir Thomas Puckering, who was selected as companion to Prince Henry, son of King James I.

The westernmost plate bears the following in Roman capitals :—

"Memoriæ Sacrum
Ceciliæ Puckering, filiæ natu
Secundæ Thomæ Puckering
Militis et Baronetti quæ
Xtõ desponsata obiit 9° die
Aprilis Anno Dni 1636."

The plate is 11-in. by 18-in.

East of the preceding is another plate, with the following inscription in ordinary lettering :—

"Anagramma."
"Mistres Cissely Puckering
"I sleep secure, Christ's my King."

(in smaller print)

"Death's terrors nought affright mee nor his sting,
"I sleep secure, for Christ's my Sovereigne King."

This plate is $10\frac{1}{2}$-in. by $17\frac{1}{2}$-in.

East of the preceding another plate bears this inscription in ordinary lettering :—

"Epitaphium."
"Birth, breeding, beauty, grace and carriage sweet
"In thee Deare Saint did all togither meet
"The sunne nere saw a comelier face then thine
"Nor Heaven received a spirit more Divine

" Thrice happy Parents such a child to breed
" Begot agayne of God's immortall seed.
" Cease sorrowing then, sith Saints & Angels sing
" To see her matcht with an eternall King."

The plate is $12\frac{1}{2}$-in. by $22\frac{1}{2}$-in.

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* The fifth lies on the chancel floor west of the preceding. It is an inscription in Roman capitals :—

" An epitaphe upon the death of Mres. Elizabeth Chowne, who died the last day of August, 1597."
" Here lies Elizabeth, twice happie wife ;
" Of two good virtuous men, blest from above
" With both, c'o without both, a godly life
" Till seaventie five she lived in perfect love
" Resting a widdow eyght and twenty yeares,
" Joyeing to see her Dearest issue wed,
" Before hir god in glory shee appeares
" Hir corps feed woormes, hir sowle by Christ is fed
Anno Ætatis suæ 75."

The plate is 10-in. by $20\frac{1}{2}$-in.

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* The sixth is a lozenge shaped plate, 13-in. by $11\frac{1}{2}$-in., on the west wall of the south transept.

" To the
Memory of Sarah
the Daughter of Josias
Southam Gent by Alice
His Wife Obiit June
the 5th An° Dni
1724 Ætatis
Suæ
19 "

CHURCH OF ST. NICHOLAS.

There is only one brass in this church, viz., that to Robert Willardsey 1424, first vicar of that church, where, nevertheless, his monument was not allowed to remain in peace, it having been removed ; but on its recovery it was placed on a projecting stone slab on the east wall of the vestry, where it still remains.

To rub it a ladder is needed, but otherwise it is more easy than the ordinary run of mural brasses, as the paper can be kept by weights on the top ledge of the projecting slab, and hangs conveniently down in front of the brass.

The figure is small, $19\frac{1}{2}$-in. by $5\frac{1}{2}$-in., and is habited in chasuble, stole, maniple, and apparels, ornamented with a quartre-foil border.

There is a foot inscription, $18\frac{1}{2}$-in. by 4-in., in black letter :

" Hic iacet Robtus Willardsey, prim' vicari' isti'
Eccle qui obiit xiii° die mens' Marcii anno dni
Millo cccc°xxiiii° Cui' aie ppicietur deus Ame."

This brass is an excellent specimen of engraving. The dimensions of the complete brass are 2-ft. by 1-ft. $6\frac{1}{2}$-in.

Corrections to the Rev. E. Farrer's List of Norfolk Brasses.

Mr. T. Wareing has forwarded the following list of places at which he found, from personal observation, that the description of the brasses was not quite correct:—

Antingham.—I. Two groups of children, 11 sons and 5 daughters, with names (8 of which are lost), and 2 sons and 1 daughter by first husband. The other brasses are correct.

Brancaster.—1. "Out of clouds *from a scroll.*" The others are correct.

Burlingham, South.—I. and III. Add under *Communion Table.*

Catfield.—In tower, part covered.

Colby.—I. II. III. and V. in nave. IV. Loose in church chest, August, 1890.

Elsing.—Parts of canopy, &c., loose at the Rectory, August, 1890.

Hunstanton.—II. Badges and shields on sides of tomb.

Ingham.—I. Portions of canopy, and *marginal* inscription. II. *Portion* of canopy.

Martham.—The inscription is the original one, the Heart only being a copy.

Norwich, St. Andrew.—I. This is covered.

„ *S. John, Maddermarket.*—I. Inscription was under figures in 1889. II. Date 1450. V. This merchant's mark is the same as the three described below (see XX.) XX. Three merchants' marks, inscription lost. The 4th merchant's mark is mural, S. aisle (see V.)

„ *S. Lawrence.*—These were loose (Aug., 1890) in the Priest's room, which is over the Porch, and of which the Rector keeps the key. The slabs are under the floor.

„ *S. Michael's, Coslany.*—I. One evangelistic symbol (S. Matthew) is covered by a stove.

„ *S. Peter, Mancroft.*—II. Richard ——. Omit "*and a commemorative inscription.*"

„ *S. Stephen.*—I. Covered by wood floor, Aug., 1890. IV. Inscription and two shields lost.

„ *S. Swithin.*—I. Two merchants' marks (one partly covered) two lost.

Ormsby, Great.—I. The slab to Alice Clere is under wood floor in the chancel.

Sall.—VII. Not in chest, Aug., 1890.

Walsham, North.—I. and III. North aisle, II. and VI. South aisle, IV. South chancel, V. Nave.

Winterton.—II. In window sill, north aisle.

Worstead.—IX. This was missing in August, 1890.

Abstract of Proceedings at the Meetings of the Association.

November 5, 1890. A meeting was held in the rooms of the Vice-President, Trinity College. It was unanimously resolved "that a copy of the series of photolithographs recently published by Mr. E. M. Beloe, junr., of Lynn, be purchased by the Association." A copy of the Rev. H. W. Macklin's work on Monumental Brasses, presented by him to the Association, was laid on the table, and a vote of thanks to him was passed. It had been decided, in lieu of a paper, to hold an exhibition of brass-rubbings, and the following were exhibited—a man in armour, Balsham; Quy; Girton (Cambridgeshire); Chalfont; Chesham (Buckinghamshire; Laindon Clay (Essex); Dartmouth (Devon); by the Vice-President: John de Sleford, Balsham (Cambridgeshire); Haccombe; Stoke-in-Teignhead (Devon); Bishop Auckland (Durham); by Mr. O. Charlton, Caius College: fragments of the brass of Sir Hugh Hastings, Elsing; and another Norfolk brass, in private possession; by the Hon. Corresponding Secretary: Swaffham Prior (Cambridgeshire); Queen's, New, Corpus Christi Colleges, Oxford; St. Mary Magdalen and St. Michael's Oxford; Abingdon, (Berkshire); Glasgow Cathedral; Willingdon, (Sussex); Hunstanton; Snettisham; N. and S. Creake, (Norfolk); Hitchin (Hertfordshire); by the Hon. Managing Secretary. A tracing from a brass, now lost, formerly in Hordwell Church, Hampshire, was also shewn.

November 26, 1890. A meeting was held in the rooms of the Hon. Managing Secretary, St. John's College. A paper was read by the Hon. Corresponding Secretary, on "Brasses in Hadley Church, Middlesex," illustrated by rubbings. The Vice-President having expressed his regret that he would be unable to continue in the office of co-Editor, Mr. R. W. M. Lewis, Hon. Corresponding Secretary, was unanimously elected, the other co-Editor remaining in office.

January 22, 1891. A meeting was held in the rooms of Mr. L. S. Lewis, Queens' College. The Vice-President in a few words expressed his regret that he would be unavoidably absent from Cambridge for the rest of the term; and Mr. L. S. Lewis was unanimously elected to serve as Chairman. The Hon. Managing Secretary then read a paper, illustrated with rubbings, on the brasses in Fulbourn Church, Cambridgeshire; and subsequently rubbings of various brasses were exhibited by the Vice-President, the Hon. Corresponding Secretary, Messrs. O. Charlton, and C. Hulbert. Before the adjournment of the meeting the following motion was carried:—"That this Association hereby expresses its regret at the unavoidable departure of the Vice-President, and its sense of the services rendered by him during the past; and hopes to welcome him back next term."

Tuesday, March 10, 1891. A meeting was held in the rooms of the Hon. Corresponding Secretary. A motion was carried "that the present Committee, in conjunction with Mr. A. Oliver, A.R.I.B.A., be appointed a permanent Committee to superintend the publication of the Association's work on Cambridgeshire brasses, and that it remain in office until the publication of the said work." A paper was then read on the subject of "Cope-Orphreys" by the Hon. Managing Secretary, which elicited some discussion. Several rubbings were exhibited as examples of the various patterns. Mr. E. C. Frend, of Selwyn College, was to have read a paper on "the Cobham Brasses," but was suddenly prevented from appearing, and all thanks are due to the Hon. Managing Secretary, for having prepared so interesting a paper at so short a notice.

Review of New Books, etc.

Monumental Brasses, by the Rev. H. W. Macklin, B.A. London: Swann, Sonnenschein, & Co., 1890.

Most of our readers will have seen before this some notice of the Rev. H. W. Macklin's handbook of Monumental Brasses.

But we feel obliged to go into some detail as to the merits of the book, both for the benefit of our members and as a testimony of the importance of Mr. Macklin's work. Most of us remember him in the capacity of Corresponding Secretary to the C.U.A.B.C., and all who at that time came in contact with him will have discovered his energy, and the extent to which he had studied the subject on which he has just been writing.

The cause which prompted the undertaking, was the scarcity and expensiveness of Haines' Manual, and though no handbook on the subject could attempt to compete with that extensive work, yet a need was undoubtedly felt for some smaller book, which would trace the more essential parts of the growth of the art of brass designing, and give some help towards fixing dates, by a description of the various forms of dress and armour, in the middle ages.

In fact, it is wonderful to what an extent Mr. Macklin has been able to supply this want. The book is very exhaustive for its size, and gathers into a small volume all the more important parts of the larger manual of Haines. Some portion of the book is taken up by what may be termed introductory matter; in this are treated the methods of engraving, the difference between ancient and modern work, the way to take heelball rubbings, and suggestions as to the arrangement of a collection of rubbings.

With chapter iii. commences the description of existing specimens: in it will be found a description of the various

forms of vestments used by the church, as exemplified by brasses, from the 13th to the 17th century, then follows a similar account of the various changes that took place in the armour worn by knights; this is followed by a description of ladies' dress throughout a like period, and the chapter closes with an account of shrouded effigies.

Chapter iv. treats of "accessories" such as canopies, crosses, heraldry, and inscriptions. Chapter v. is devoted to Flemish brasses. Chapter vi. is "A Literary Guide," giving a short account of the various books on monuments and brasses, to which reference may be found useful.

In the last chapter will be found a list of places where brasses still exist. This is the least satisfactory, it is apparently a shortened form of part ii. of Haines. In it there are, unfortunately, very many mistakes and omissions which might easily be remedied in a new issue.

The book is plentifully illustrated with photo-lithographs, but we regret that there are no illustrations of existing canopies; it is undoubtedly a very successful work, though displaying some quaint personal peculiarities.—R.H.R.

In the *Builder* for November 22nd, 1890, appeared a plate of three brasses, from rubbings by Mr. A. Oliver, A.R.I.B.A. They are:—Sir Wm. Tendring, Stoke-by-Nayland, Suffolk; Simon de Wenslagh, Wensley, Yorks; and Sir Nicholas Dagworth, Blickling, Norfolk.

Mr. Oliver has also had two other brasses reproduced, viz.:—Sir Riginald de Cobham, 1403, Lingfield, and Lord William de Bryene, 1395, Seal, Kent. These two form a capital pair, and are printed on plate paper. Our readers may be glad to hear they are for sale.

The paper on the brasses in All Hallows, Barking, which was published in the *Building World*, has been reprinted. It has illustrations of the brasses, and can be obtained from H. Pain, 31, Southampton Street, Strand.

We have seen a specimen plate of the Rev. W. F. Creeny's new work on the "Incised slabs on the Continent of Europe." It gives promise of being a most valuable work.

The Rev. E. Farrer has still several sets of the illustrations issued with the large paper edition of his Norfolk brasses for sale. We understand that the Rev. C. G. R. Birch, who was responsible for the accuracy of most of the illustrations (about which he took great pains), made his selection exclusively with a view to giving characteristic examples which had not been engraved before.

A collection of 500 rubbings is offered for sale.

The Exchange Book.

All communications with reference to the Exchange Book should be sent to the Hon. Corr. Sec.

Rubbings of the following brasses are particularly wanted :
Sir R. de Bures, Acton, Suffolk ;
— Bacon, Gorleston, Suffolk ;
Sir J. D'Aubernoun, 1277, Stoke D'Abernon, Surrey ;
— Staunton, Castle Donington, Leicestershire.

The following have been added to the list of those offered :
Fitzralph, Pebmarsh, Essex, *c.* 1320, fairly good rubbing ; and
All the brasses in Ipswich, viz :

S. Clement's Church.—1583. John Tye, Marchant and his two wyves Ales and Julyan, 2 groups of children, inscription and 3 coats of arms, fair preservation, 1ft. 8in. high.

1607. William Cocke and inscription (wife, children, &c., missing), fair preservation, 1ft. 10in.

S. Mary Tower Church.—*c.* 1475. A Notary, splendid preservation, 3ft. 7in.

c. 14—. Civilian, 2 wives, (head of one gone), and two groups of children standing on rich Gothic bracket (part gone), good preservation, 2ft. 5in.

c. 1500. Civilian, and 2 wives, good preservation, 3ft.

1406. Thos. Baldry, Alys Baldry, and Robert Wambyle, notary (probably the earliest brass of a notary), 2 groups of children, shield, and parts of scrolls.

S. Mary-at-Quay.—1525. Thos. and Emme Pounder, Merchant and Bailiff of Ipswich ; very fine Flemish brass in splendid preservation, 3ft. 9in. by 2ft. 5in.

1551. Henry Toolye and Alicia, his wife (founder of Almshouses at Ipswich), long inscription, children, and 5 coats of arms, coloured, 1ft. (N.B.—All kneeling).

1590. Inscription to Augustin Parker.

S Peter's Church.—1604. John Knapp, marchant and postman, and wife, Martha, inscription, 2 groups of children, shield, good preservation, 2ft. 6in.

S. Nicholas.—1490. William and Mabel Style, and inscription, good preservation, 2ft. 4in.

c. 1450. Civilian (wife, inscription, &c., missing), good preservation, 1ft. 8in.

c. 1550. Civilian and wife, good preservation, 2ft. 8in.

1604. Inscription to Susanna, wife of Augustin Parker.

Recent Discoveries.

We have the pleasing duty of recording the discovery of another brass, though we regret to say that the circumstances in which it was found were even more trying than were those of the effigy at Gedney—an account of which was given in our last issue. Within the last few weeks, Mr. Norman Crosby, one of our members, has found a rectangular plate ($28\frac{5}{8}$ inches by 5 inches), bearing an inscription in black lettter, and doing duty as a door-scraper at a house in Royston! He immediately had it taken up and removed to the Archæological Museum at Cambridge, where it is at present deposited. We understand that it is shortly to be refixed in Royston Church, where Haines mentions it as having been loose in his time.

The following is the inscription on it:—

Now farewell my frendys all
I Am deptyd and so ye shall
The tyde Abydethe no man
yn thys passage ye best songe that I can
Requie eternam now Jhū graunte yt me
when I haue endyd all myne aduersitie
Graunte me yn paradyse to haue a mācioun
That shed thy blod for my Redempcioun.

It is obvious that we have not the whole composition here, since the name of the deceased is not recorded. The lettering is referable to about the middle of the 15th century.—R.A.S.M.

A rubbing of the brass at present in the possession of Mr. Stanley, Margate, which was described and illustrated in our last number, has been compared, by Mr. A. Oliver, with a rubbing of the brass formerly in Carlton Church, Suffolk, preserved in the British Museum.

Mr. Oliver found that they were identically the same in every detail.

Another figure is also in private possession in Margate. This is a figure of death, with three darts behind it and one in the right hand. It measures $15\frac{5}{8}$ inches, and was purchased by Mr. W. J. Mercer, of Margate, from a dealer in Ramsgate. Like the one mentioned above, this brass has travelled some distance, for it has been found to belong to the memorial to John Rudyng in Biggleswade Church, Beds. Mr. Mercer being a genuine antiquary, we hope to be able to record in our next that it has been relaid.

An interesting discovery was made a short time ago at Frenze Hall, Norfolk. The Rev. E. Farrer says:—"Three pieces of brass were found in a cupboard; they may thus be described:—

1. Shield with the arms of Lowdham, being the fourth shield of the brass to Ralph Blenerhasset, 1475. It fits the matrix and makes the brass perfect; it is palimpsest, and on the reverse has "A chevron, quartering a lion rampant," which may be for Stafford (No. I. in the Frenze brasses detailed in my list).

2. Shield with the arms of Blenerhasset quartering Lowdham and Coton, being the fourth shield on the brass of John Blenerhasset, 1510 (No. II. in my list).

3. Portion of a shield, the dexter quarterings being visible; these are Blenerhasset quartering Lowdham. The sinister side is nearly all gone; Blomefield (Norf. I. 142) gives it as Tindall quartering Fecklin. It is from the brass to Jane Blenerhasset, widow to John Blenerhasset, 1521 (No. V. in my list). It is a most marvellous thing that they have not been sold, for twice within my recollection there have been sales from, and at, Frenze Hall. About eight years ago a lady lived there who collected all objects of art and curiosities; her collection was sold at the Town Hall, Diss. But about four years ago every single thing was sold *at* the house, and how it is they were not sold or stolen then, I cannot understand."

Notes.

1. *S. Stephen's-by-Saltash, Cornwall.*—At this place Haines mentions "an evangelistic symbol and merchant's mark, c. 1480, man and wife lost." To this description should now be added "in the coal hole"; for in the N.W. corner of the church there is a rubbish and coal cupboard, on the floor of which, protected by a covering of dust, coke, brooms, &c., &c., is the merchant's mark; the evangelistic symbol is not visible, and, if there, it would probably necessitate going "down among the coals" to find it.—J.G.B.

2. *Truro, Cornwall.*—After the destruction of the old parish church of S. Mary, and the erection of the choir and transepts of the Cathedral in its place, the three brasses mentioned in Haines were transferred to the floor of the new crypt, where, in a dark corner of that part of it known as the choir-vestry, they are covered by piles of chairs. The effigy and inscription of Cuthbert Sydnam have been taken from their own slab, and reset in the midst of that of Thos. Hasell, upon the effigial matrices of himself and his wife, thus confusing the two brasses.

A fourth brass, consisting of coat-of-arms and inscription to Geo. Fitzpen Phippen, M.A., rector, and wife Jane, 1628, on a shield-shaped plate, is mural on the east wall of the Lady Chapel, or "Parish Church," which was part of the original building. —H.W.M.

3. We append extracts from a letter of the Rev. C. G. R. Birch, in which he corrects a few little inaccuracies in the last number of the *Transactions*:—

"*The Gedney Brass.* On a fuller examination of the slab than was possible in the first instance, I found there had never been a *marginal inscription*, but that what I at first took to be such was a very large entablature surmounting and enclosing the three pediments of the canopy over the effigy. The only inscription was on a large plate below the figure."

"*The Tattershall Brass.* The rediscovery—if it may be so called—which I made at Tattershall, of the brass to Hugh de Godeby, consisted in having the courage with a hammer to get up a lot of matting in the choir, which was nailed down with long spikes that seemed to have baffled previous investigators. The little effigy—though worn—is an interesting one. He is in civil dress, but wears an anelace, suspended by a scarf, *centrally* in front of him, perhaps in his capacity of Lord Cromwell's 'supervisor.' The brasses here deserve a detailed notice at some length."

"The brasses at Bearden, Essex, (mentioned on p. 18, note 8), will be found described by Haines in the addenda, &c., p. 261. They were found by myself while his work was passing through the press."

"Page 19, note 16.—*Ellough, Suffolk.*— This note is incorrect as stating the 'effigy of a man in armour, *c.* 1500' to be in existence; there is only the *matrix*; the 2 shields being the only parts of the composition which remain. In 1861 the brass to 'Margaret, wife of Christopher Playtors, and wife of A. Chewt' was the only one visible. Here a 'restoration' has done good!"

4. *St. Mary's, Guildford.*—We are pleased to learn from the churchwarden (Mr. Mason) that he intends shortly to refix in the church the two small brasses at present in his possession. They represent a merchant and his wife, and evidently belong to the early part of the 16th century. The male effigy measures $13\frac{3}{4}$ inches, and the female 13 inches. It is not known who they represent as the inscription is lost.

5. *Collar of S.S.*—The Rev. Canon W. A. Scott Robertson informs us that a comprehensive paper on the collar of S.S., by the late Edward Foss, F.S.A., is to be found in Archæologia Cantiana, vol. i. pp. 73-93.

6. *Bobbing, Kent.*—The brass of Sir Arnald Savage, upon which the S.S. collar appears, is now under the organ in the N. chancel, bits only of the canopy being visible.

7. *Downe, Kent.*—The inscription to John Bedereden, citizen, "pannarius and camerarius" of London, 1445, could not be found in July, 1890.

8. *Stone, Kent.*—The inscription to Sir John Dew, *c.* 1530, is, according to the Rector, now under the choir stalls. Part of the plate inscribed to William Carew, Esq., is under the choir stalls, and the portion that is visible is loose.

9. *East Wickham, Kent.*—After the three foregoing notes we are pleased to be able to record that the small "half effigies of John de Bladigdone and wife Maud, in a cross, mutilated," described by Haines as loose, have been restored and placed in a slab on the south wall. The stone in which they originally were is still in the floor with the names and date (1325) cut in it.

10. *Isle of Thanet and neighbourhood.* — The church of St. Lawrence, Thanet, has been restored, but the two figure brasses can still be rubbed. That to Nicholas Manston, Esq., 1444, is fixed in its original slab against the wall in an awkward corner.

It is a very common practice, when fixing an organ in a church, to erect it upon any brasses or monumental slabs that may be on the floor, or in front of any that may be on the walls. This has been done in St. Paul's Church, Canterbury, and Preston, near Faversham, in which churches the brasses are all under the organs, though at the latter place it is possible to rub the brass after unscrewing part of the organ woodwork.

At Sheldwich the church has been restored, and the brass, which was formerly under the organ, has been uncovered.

At Upper Deal there is a mural brass partly behind the organ, which, however, stands a few inches away from the wall.

At Ashford a new Turkey carpet has been put down in the chancel aisle, over the brass to the Countess Dathels, and an upholsterer had to be fetched to take it up and put it down again.

At Ringwould and Sandwich (S. Clements) loose pieces of the brasses were produced from cupboards.—T.W.

11. *At Woodchurch* all the brasses, except that to Nicholas de Gore, were loose at the Rectory. This is just how so many brasses are unfortunately lost.

12. *At Rye, Sussex*, some loose shields were, a few years ago, in the possession of the churchwardens, and should not be lost sight of.—T.W.

13. *Pinner, Middlesex.*—"Anne, daughter of Eustace Bedingfeld, Gent., 1580, in swaddling clothes, buried by her grandmother Margery, widow of John Draper, of London." Thus far Haines. The little brass has since been detached from its slab, and found to be palimpsest. Both figure and inscription have been cut from the border of a Flemish brass. On the reverse of the figure are the two words, in raised Roman capitals, "HIER LIGHT." The reverse of the inscription has been filed down and the words are indistinguishable. The brass is now set in a stout wooden frame, and is kept in the vestry. Both sides can be rubbed.—H.W.M.

14. *Impington, Cambs.*—The head of the female figure and the top sinister Evangelistic symbol, are at present in the Vicar's room in the village.

15. *Tillingham, Essex.*—The church is being restored, the effigy of Lady Margaret Wyott was nowhere to be found in Sept., 1890.

16. *Aldenham, Herts.*—A fragment of a brass which was formerly fixed in the church of that village, was found at the Vicarage, in June, 1889. It is a palimpsest; the earliest inscription reads thus :—

" . . . Militis q . . . . . .
. . . Dignissime domine Ele uxis ei . . .
. . . . . animabus propiciet de . . . "

Chauncy, in his "Historical Antiquities of Herts," quotes from " Weever's Funeral Monuments," the more modern inscription on the reverse of the plate, as follows :—" Here lyeth buried the body of John Long, Salter, citizen and Alderman of London, and Dame Margery his wife; which John died the 6 day of July, MVCXXXVI., whose soul Jesus pardon." "This man was Sheriff of London in the year 1528, born at Berkhampstead, in this county; the son [of William Long, Gent., anciently descended from the Longs, in Wiltshire, and father to John Long, of Holme Hall, in the county of Derby, gent., who was father to George Long, Esq., Clerk of the Office of Pleas, in his Majesty's Court of Exchequer, and one of the Justices of the Peace in the County of Middlesex. He lived after he was made free of London (which was in An. II. Henry VII.) 43 years." Chauncy has evidently made a mistake in the date, and has given 1636 instead of 1538, as the fragment shows :

" . . . . buryed the body of John . . .
. . . . & Alderman of London, and . . .
. . . . is wyfe, which John dyed ye . . .
. . . . mbcxxxbiii."

Salmon, in his " History of Hertfordshire," quotes the inscription from Weever, but Clutterbuck and Cussans do not mention it. In Haines's " Manual of Monumental Brasses " it is stated " the brass of John Long, 1538, and his wife Margaret is lost." The Vicar of Aldenham says that he intends to have it framed and probably hung in the vestry, as both sides can then be seen. —W.F.A.

17, *Wimborne,Minster.*—The inscription to King Ethelred is believed to be a copy of a much older one, as a piece of a second brass plate was found between the leaves of one of the old books in the library, and it is supposed that the original was hidden for safety during the civil wars. The effigy and shield belong to the 15th century.—R.W.M.L.

18. *Wicken, Cambs.*—The effigy of John Peyton, *c.* 1520 (Haines, No. II.) has disappeared; the inscription remains.

19. During the recent restorations at S. John's, Gloucester, portions of a brass were discovered among some rubbish in a vault, which have been identified as parts of a brass to John Semis, and Agnes, his wife. He was mayor of Gloucester in the time of Henry VII.

The brass is described in Rudder's History, but was lost since that work was compiled. Vide *Builder*, December 13th, 1890. —C.H.

20. To the collection which is being formed by the Association, have been added, through the kindness of Miss Wilkinson, of Cambridge, rubbings of brasses from S. Peter-at-Arches, Lincoln, Fiskerton and Rand, Lincs, and Newark, Notts.

21. We have also to acknowledge, with thanks, the receipt from Mr. Mill Stephenson, F.S.A., of a copy of his illustrated paper on the brass of William Heron and his wife, lately replaced in Croydon Church (reprinted from the "Collections of the Surrey Archæological Society"), and of photo-lithographs from rubbings of the brasses of Sir. J. D'Aubernoun I. and Sir J. D'Aubernoun II. in Stoke Dabernon Church: of Sir Roger L'Estrange, Hunstanton: and of the singular brass of a knight and lady of the Compton family, now in the possession of the above-mentioned Society.

22. In Transactions No. 8 on page 9, line 24, Elcock should be *Elcok*; and on page 10, line 9, Margarito should be *Margarita*; hood on page 12, line 4, should be *head*.

23. The great Flemish brass at All Saints', Newcastle, has been cleaned and "done up" generally, and will probably be framed and glazed before being replaced on the wall. This will prevent any rubbings being taken in future, but we understand that a photo-lithograph of it has been published, in addition to the one brought out by Mr. A. Oliver some time ago.

New Members.

The following have been elected since the last number was issued. Their addresses will be found in the complete list at the end:—

W. F. Andrews
J. T. Bennett
O. Cave
M. Christy, F.L.S.
N. Crosby
G. N. Duck
C. Hulbert
A. Knox
W. A. Luning
G. W. Marshall, LL.D., F.S.A., *Rouge Croix*
J. R. Norman
J. Rutland
S. Sandars, M.A.
C. R. Walker, M.D.

Proposed General Index.

It has been suggested that a general index to the first ten numbers of these *Transactions* should be issued with the next number. The Hon. Corr. Sec. will feel obliged if all members, to whom this would be useful, will send in their names as soon as possible to him, in order that he may see whether it is advisable to publish it or not.

Answers to Queries in No. 8.

(Query 1, p. 23). *St. John's, Maddermarket, Norwich.* In 1889 the inscription to Nicholas Sutherton was nailed to the west wall of the south aisle with brass-headed nails. In spite of the method employed it is very carefully joined, and can easily be rubbed (unlike some of the others in the same church which have to be rubbed from a ladder). Unfortunately the reverse is thus hidden; it is a portion of a lady, *c.* 1440, with children standing before her, as at Blickling, etc.

There is a shield bearing the Sutherton arms on the wall of the nave at the west end of the same church.

(Query 2, p. 24). The palimpsest fragment from Trunch is now in the possession of Mr. Bayfield, Norwich.

(Query 3, p. 24). It seems just possible that the inscription to Kathren Burlton at Dartford, Kent, may be an attempt to translate a set of Latin hexameters which the husband, or whoever erected the monument, saw in some other church. The wording is *exactly* like what would result if any set of Latin verses on mediæval tombs were literally translated. This theory would also account for (i) the fact that the inscription is in hexameters of a somewhat elementary character; (ii) the unusual order of the words; and (iii) the choice of such expressions as "sepulture," "subterrat," "acurrent ?" "cumbent," and possibly "urgent."

The only way of testing the truth of this theory would be by trying if the inscription would turn easily into Latin hexameters, making due allowance for errors of translation, and for differences of names and dates. Perhaps some member, with more leisure and more Latinity than myself, will oblige. The words "creature——sepulture," and "cumbent——urgent," in the first and sixth lines respectively, almost suggest *Leonine* hexameters.—R.A.S.M.

Surely Mr. Brown is wrong in his rendering of the first words of the Burlton inscription. "O pytefull creatur" can hardly be anything else than "O pitiful Creator," though this form of invocation may be a little unusual. At Frettenham, Norfolk, an inscription commences "O cryst ihū pyte and mercy haue," and at St. Dunstan's-in-the-West there was one beginning

"O bone Protector." The main difficulty lies in the last two lines: exactly, they run as follows:—

> Wt hyer thus cumbent ask criest mā g'ce yt is ingent
> Wher throw yt prayour of theys twen schall be he savyour.

Ingent might mean engendered. If so, can the lines mean that Richard Burlton, being "thus buried with her (his wife Catherine, the two together) ask Christ, (who is) man (as well as God, for the) grace that is engendered (by those circumstances) wherein He shall be their Saviour through the prayer that they both have prayed?"—H.W.M.

Archæologia Cantiana, vol. xviii, gives an excellent photo-lithograph of this brass opposite to page 389, and an interpretation of the inscription. Though the rendering there given is infinitely more correct than that of "A.H.B.," there are several particulars in which, I think, it is inaccurate. The following is my rendering:—

> "O pytefull creatur pceiving erthly sepulture
> "Of katryn burlton subterrat ix day w yn June
> "Thowsand IIII c l xxxxvih yer accurrent
> "Wt rychard burlton Jantilmā spows to the katryn
> "Expired thowsand Vc
> "Wt hyer thus cumbent ask criest mā gce yt is urgent,
> "Wher thorow yi prayour of theys twen schall he be savyour."

It will be seen that I take the fourth word to be "perceiving," and *not* "conceiving," believing the symbol before the "ceiving" to be a peculiar form of "p" used to denote "per," the exact form of which, it is needless to say, was more or less arbitrary.

The sense of the passage, if my reading is correct, will run thus:—

"O pitiful creature, perceiving (the) earthly sepulture of Katryn Burlton, (who) subterrat (the) 9th day within June (in the one) thousandth four hundredth (and) 96th year acurrent, with Rychard Burlton gentleman spouse to the Katryn (who) expired (in the one) thousandth five .....; (along) with her thus cumbent, ask Christ-man grace that is urgent, whence through thy prayer, of these twain shall he be Saviour."—L.S.L.

(Query 4, p. 24). The badge worn by John Deynes is a large whistle, suspended by a chain passed round his neck. On the tower of Castle Hedingham Church is a series of badges and devices carved in stone, and apparently removed from the Castle. This series was probably carved in the time of John de Vere, thirteenth Earl of Oxford, and this particular badge is called, in a MS. (No. 4) of the Society of Antiquaries, written towards the close of the sixteenth century, "a mariner's whistle and chain." At Hedingham it was probably used by the Earl to symbolize his office of Lord High Admiral; but the whistle appears to have been worn by court officials, other than Lords High Admiral, merely as a symbol of office.

If John Deynes was a mariner the whistle on his brass might well symbolize his profession. Mention is frequently

made in mariners' wills of their silver whistles. It would be interesting to know whether any other examples are in existence, illustrating the usage at Beeston Regis.—H.L.E.

We have received a similar answer from another member, and would be inclined to think that it is the correct one.

However, another suggestion is that "he carries a small fire-arm, or fowling-piece, which would not be inappropriate for a man living on a coast abounding with wild fowl."

Those who wish to settle the point for themselves will find the brass figured in Farrer's List of Norfolk Brasses.—*Edd.*

(Query 6, p. 24). The palimpsest inscription to Anne, wife of Thos. Randolf, 1530, is believed to be in a box, with some more of Mr. Bayfield's brasses, deposited in Norwich museum.

Queries.

[*Members are particularly requested to supply all the information they can about the following.*]

1. *Dummer, Hants.* In this church, which is near Basingstoke, a small brass was found, near where the stove is now placed, in January, 1889, when the old pews were removed from the south side of the aisle. It was fixed loosely to a small stone. On the upper surface was the following inscription in old English :—"Here lyeth the body of Allys Magewik of Dumer wedow who dyed the xxii daye of January Anno Dni. 1591" This agrees with an entry of the same date in the register.

On the under surface was the following inscription in earlier Black letter than the former one :—

> "Hic jacet dns Robertus Clerk quodam
> Capellanus Cantaris petri ffabiller in
> p'senti ecclia fundat cui' aie ppiciet de' A."

Can anyone explain the word ffabiller ?

2. Why should the name of the trade of Christopher Elcok in the brass formerly in S. Mary Magdalene's Church, Canterbury, be given in English, while the remainder of the inscription is in Latin, as shewn in Plate II. of the September *Transactions* ?—W.F.A.

3. Is the position, or rank, of a man indicated at all by his spurs, or (in other words), do open, guarded, or semi-guarded spurs signify anything ?—J.G.B.

4. *Little Bourstead, Essex.* The following verses are engraved on a brass plate, which is let into the top of an altar tomb, on which the date and name are illegible :—

" And thovgh this paynefvl pastor now be dead
He conscious is, that here his flock he fed
In wolsome pastvres, adding to his name
A growne (*sic*) of glory wch ovt weighes all fame."

Has anyone a clue which will help to disclose the name of this "payneful pastor?"

5. There is in the possession of the National Society for Preserving Memorials of the Dead, a brass which they wish to replace in the church—when identified—from which it was originally abstracted. It is well preserved, and measures 21-in. by $3\frac{3}{4}$-in.; the inscription runs thus:—

" Here lyeth bvried the body of John Pickes | Jvnior the sonn of John Pickes Senior who De | parted this life the 21 of April Aº Dni, 1618.
Shortned was thy life yet livest thow ever
Death hath his dew yet diest thow never."

We should be glad of information that would lead to the discovery of its original home.

6. *British Museum.* The Rev. C. G. R. Birch, in his reply to my query about the two very curious roundels preserved in the Museum (*vide* my description of them in *Transactions*, Feb., 1890, p. 28), does not give me much help towards understanding the manner of their use. They are, so far as I know, altogether unique, and I have never met with, or heard of, anything similar remaining *in situ*. My query of last year remains unanswered, and I am anxious to repeat it. Each roundel appears to be a complete memorial, with effigy and inscription. Could they have been the sole occupants, each of a full-sized stone slab, or could they have adorned the sides or backs of altar tombs, or might they be mere coffin-plates? The scientific symbols on their reverse sides remain equally unexplained.—
H.W.M.

7. *Ronald Rirk, Yorkshire.* The interesting brass of John Lewelyne, *c.* 1470, founder of a chantry and chapel on a bridge over the Tees, engraved in Whitaker's "History of Richmondshire," is now gone. A tradition exists that it was given away a few years ago to someone at Larlington, about four miles off. Does anyone know where it is?

8. *St. Martin's-le-Grand, York.* What has become of the brasses formerly in this church?

9. Can anyone give the earliest mention of the word effigy? Cole and Blomefield invariably use *effigies* when speaking of a single figure.—A.O.

10. In the churches of Walton, near Liverpool, and St. Martin, Ludgate Hill, there are two plates almost exactly alike. They both commemorate Thomas Beri, 1586. On each one there is a portrait of the deceased on the dexter side, with a merchant's mark below; the rest of the plate is occupied with 10 English verses, the name being arranged as an acrostic down the first

letters of the lines. Is any other brass known in which this occurs ?

The plate at St. Martin's was originally in St. Mary Magdalene, Old St., London.—A.O.

11.—Can anyone decipher the first of the two lines of inscription engraved underneath the bracket in the brass of Sir Roger L'Estrange at Hunstanton, Norfolk ? The second line is " Rememby L'Estraunge," but of the first I can make nothing.

—R.A.S.M.

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